STIFTUNG
MOZARTEUM
SALZBURG

2024 Mozart Week
from 24 January to 4 February in Salzburg

Mozart & Salieri: the 2024 Mozart Week Festival explores the music and the legends surrounding these two composers and rivals

After five years of "Mozart Pure", the 2024 Mozart Week marks the beginning of a new era. Mozart's works continue to provide the Festival with its radiant focus and remain the soul of, and the inspiration behind, this most important of Mozart festivals, but in the coming years, Mozart will be joined by several other great composers whose works will allow us to approach the life and works of the incomparable genius that Mozart unquestionably was from a number of other exciting standpoints.

In 2024 Antonio Salieri sets foot for the first time on the Mozart Week stage. As the Festival's intendant, Rolando Villazón, points out, "None of Mozart's contemporaries is mentioned in the same breath as frequently as Salieri, which is why he is our first choice when it comes to expanding our 'Mozart Pure' cycle. The ambivalent relationship between the two men has given rise to countless myths and anecdotes that we shall be examining and narrating in multiple ways not only in concerts but also as a gripping drama through the medium of operas, plays, films and other thrilling formats." As Villazón explains, "Salieri was a great composer who regrettably had the misfortune to be a contemporary of no fewer than three musicians of genius: Beethoven, Haydn and Mozart. He was Beethoven's teacher. He conducted a final tribute to Haydn shortly before the latter's death. And as for Mozart, he became the focus of a legend about envy, enmity and murder that remains entrenched in many people's minds even today. A number of interesting works have been created on the basis of this legend, and three of them will be on display during the 2024 Mozart Week Festival."

Peter Shaffer's play *Amadeus* will be seen at the Landestheater, there will be a new production of Nikolay Rimsky-Korsakov's *Mozart and Salieri* at the Salzburg Marionette Theatre and Miloš Forman's Oscar-winning film *Amadeus* will also be screened as part of our focus on Salieri. This focus also includes a semi-staged production of *La clemenza di Tito*, orchestral concerts, chamber recitals, films, guided tours, talks and much more besides, all of them intended to shed light on Mozart's output in all its manifold facets. Alongside works by Salieri, audiences will also have an opportunity to hear music by Joseph Haydn and by four of Salieri's pupils, Hummel, Schubert, Beethoven and Franz Xaver Mozart. Since 1956 the Mozart Week has invited the most eminent Mozartians to Salzburg, and 2024 is no exception. Among the distinguished artists whom we are expecting are Anne-Sophie Mutter, Igor Levit, Joana Mallwitz, Andrés Orozco-Estrada, Sol Gabetta, Jordi Savall, Sir András Schiff, Lahav Shani, Emmanuel Pahud, Isabelle Faust, Antoine Tamestit, Jean-Guihen Queyras, Kristian Bezuidenhout, Avi Avital and ensembles and orchestras of the calibre of the Danish Chamber Orchestra under Ádám Fischer, the Chamber Orchestra of Europe under Kirill Gerstein, the Basel Chamber Orchestra under Giovanni Antonini with Sabine Meyer as the soloist, the Baborák Ensemble, the Hagen Quartet and, of course, the Vienna Philharmonic.

The Foundation's president, Johannes Honsig-Erlenburg, is looking forward with immense excitement to exploring the world of Mozart and Salieri as part of the Mozart Week Festival programme: "Mozart and Salieri! What a fascinating combination! Despite its biographically questionable, if undoubtedly colourful, account of the relations between these two composers, Miloš Forman's legendary film *Amadeus* did much for the reception of Mozart's life and works all over the world, and there are good reasons why the International Mozarteum Foundation

awarded Forman its Golden Mozart Medal in 2013. Salieri was a great composer and I have no doubt that audiences will enjoy a stimulating musical line-up at the 2024 Mozart Week."

Mozart & Salieri
Antonio Salieri (1750–1825) as Mozart's mythical murderer: over the years myths, anecdotes and, not least, Miloš Forman's blockbuster film *Amadeus* have coloured our view of Salieri and of the relations between him and Mozart, a view that does not bear closer scrutiny. In many respects Salieri was the more successful of the two composers, a musician who enjoyed an impressive career at the imperial court in Vienna: he became Kammerkomponist in 1774 and Hofkapellmeister in 1788. Mozart, conversely, had to make ends meet as a freelance composer and settle for the title of Imperial and Royal Hofmusicus. Salieri was also the most frequently performed opera composer of his time – his opera *Axur* alone was seen more than one hundred times at the Court Opera between 1788 and 1805. Salieri was also a well-respected singing teacher and additionally in demand as a composition teacher: Beethoven and Schubert sought his advice and he later taught Mozart's son, Franz Xaver Mozart. Mozart himself saw little point in giving lessons – or if he did, it was generally for the sake of friends and amateur musicians.
Were Mozart and Salieri enemies? Or friends? Neither the one nor the other. They were undoubtedly rivals who spurred one another to greater heights, their rivalry having an entirely salutary effect on their music. It was Salieri who inspired Mozart to write masterpieces such as *Così fan tutte* and *La clemenza di Tito*. Nor can we forget the musical contest that took place at the imperial court in 1786, when Salieri reported a famous victory with his one-act opera *Prima la musica e poi le parole*. Only as an instrumental composer did Mozart far surpass Salieri in terms of the esteem in which he was held by his audiences, a situation that remains unchanged to this day.

Mozart & Salieri in the theatre, cinema and opera house
Three works that explore the rivalry between these two composers and, above all, the legends surrounding that rivalry will be presented at the 2024 Mozart Week in collaboration with three of the Festival's partners. Originally seen in 1979, Peter Shaffer's play *Amadeus* will be staged in a new production at the Salzburg Landestheater in association with the Mozart Week. Shaffer's brilliant play will be directed by Andreas Gergen, the artistic director of the Landestheater's musicals section, with the Mozart Week's intendant, Rolando Villazón, serving as his dramaturge. Together they plan to present a new and contemporary picture of Mozart for 2024. Miloš Forman's 1984 film of the play revolutionized our picture of Mozart by not only demystifying him but at the same time revealing him as a genius and as one of the pop stars of his age. The winner of no fewer than eight Academy Awards, *Amadeus* celebrates its fortieth anniversary in 2024 and will receive multiple screenings at the Mozartkino in the course of the Mozart Week. There will also be a musical introduction featuring musicians from the Orquesta Iberacademy Medellín. Based on a play by Alexander Pushkin, Rimsky-Korsakov's one-act opera *Mozart and Salieri* will be presented by the Salzburg Marionette Theatre in a coproduction with the International Mozarteum Foundation and the Mozarteum University.

La clemenza di Tito
In the case of *La clemenza di Tito* the link between Mozart and Salieri lies in the history of the work's origins. An opera "by a celebrated maestro" was to be written and performed at the coronation of Emperor Leopold II as king of Bohemia. Only after Salieri had turned down the commission was Mozart invited to take it on. In 2024 Mozart's final opera will be heard in the Felsenreitschule in a semi-staged production by Rolando Villazón and Bettina Geyer with Le Concert des Nations under Jordi Savall. Alongside the Philharmonia Choir of Vienna, Savall has at his disposal a top-notch team of soloists that includes Edgardo Rocha as Titus, Hanna-Elisabeth Müller, Magdalena Kožená, Christina Gansch, Marianne Beate Kielland and Salvo Vitale.

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Mozart & Salieri at orchestral concerts and chamber recitals
The 2024 Mozart Week includes a number of concerts showcasing works by Mozart and Salieri ranging from overtures and symphonies to concertos, chamber works and solo recitals, allowing audiences to compare and contrast their compositions not only with each other but also with those of four of their contemporary colleagues, Beethoven, Haydn, Hummel and Schubert.

The Vienna Philharmonic Orchestra has been a constant feature of the Mozart Week programme for sixty-eight years. The orchestra's first concert at the 2024 Festival interweaves works by Mozart and Schubert and brings together two acclaimed stars of the world of classical music: Joana Mallwitz, who is making her Mozart Week debut, and Igor Levit, who will be performing Mozart's first *coup de génie* as a composer of keyboard concertos, the "Jenamy" Concerto K271. The second appearance by the world-famous Viennese orchestra will be conducted by Lahav Shani and features two outstanding soloists, Anne-Sophie Mutter and Michael Barenboim, in Mozart's Sinfonia concertante K364, while Beethoven will be represented by his Fifth Symphony. The orchestra's third concert is devoted to music by Mozart, Joseph Haydn and Salieri. Under the direction of Andrés Orozco-Estrada, a quartet of distinguished soloists will be performing excerpts from Mozart's *Der Schauspieldirektor* and Salieri's *Prima la musica poi le parole*, the two one-act operas that were commissioned by Emperor Joseph II for celebrations in the Orangery at Schönbrunn, where both works were premiered in February 1786. To round off this performance the acclaimed virtuoso Sol Gabetta will be playing Joseph Haydn's First Violoncello Concerto.

The opening concert of the 2024 Mozart Week features the Mozarteum Orchestra under its principal conductor designate Roberto González-Monjas and introduces intendant Rolando Villazón in a dual role as host and vocal soloist. Among the arias that he will be singing is Titus's "Se all'impero". The good ship Cappella Andrea Barca under its captain Sir András Schiff will be presenting two all-Mozart programmes, with Schiff doing double duty as both conductor and keyboard soloist. The Salzburg Camerata under François Leleux will be performing flute concertos by Mozart and Salieri with Emmanuel Pahud as the soloist as part of a programme that also includes Mozart's "Prague" Symphony. The Danish Chamber Orchestra under its principal conductor Ádám Fischer will be joined by soprano Olga Peretyatko for a programme of works by Mozart and Salieri, and the same is true of the Basel Chamber Orchestra under Giovanni Antonini at a concert featuring Sabine Meyer as the clarinet soloist. The Chamber Orchestra of Europe under Kirill Gerstein will be harnessing Mozart and Salieri together with Beethoven, while the academy concert by the Salzburg Camerata under Anja Bihlmaier introduces two soloists in the persons of Avi Avital and Rafael Fingerlos. The closing concert with the Salzburg Mozarteum Orchestra under Ivor Bolton looks forward to the 2025 Mozart Week Festival, when Mozart and Salieri will be joined by Johann Sebastian Bach. The soprano soloist on this occasion will be Anna Prohaska.

The Festival's chamber recitals will similarly feature a number of exceptional artists, among them violinist Isabelle Faust, violist Antoine Tamestit, violoncellist Jean-Guihen Queyras and fortepianist Kristian Bezuidenhout, who will be appearing together for the first time and performing duets and quartets by Mozart. One of the Festival's popular formats, "Letters and Music", forges a link between Mozart and Salieri on the one hand and, on the other, Nancy Storace, a singer who was famous in her own day. Among the works that will be performed on this occasion is the solo cantata *Per la ricuperata salute di Ofelia* which the two composers conjointly wrote for Nancy Storace in 1785 on the occasion of her recovery from a serious illness during which she lost her voice for several months. The Hagen Quartet will be playing string quartets by Mozart, Beethoven and Joseph Haydn. The Prague-based Baborák Ensemble will be bringing a Bohemian piece to Salzburg in the form of Antoine Reicha's Quintet in E major op. 106, while the recently formed Javus Quartet will focus on music for strings at its

recital in Salzburg's DomQuartier. The pianist Maximilian Kromer is offering rarities from the world of Viennese Classicism, and the internationally acclaimed violinist Anne-Sophie Mutter will be performing keyboard trios by Mozart together with two of her friends, the violoncellist Maximilian Hornung and the pianist Lauma Skride.

Mozart Trazom!
The now traditional concert series Trazom! celebrates Mozart as man and artist with an up-market crossover programme featuring music, words and performance art. Trazom is Mozart spelled backwards and refers to the composer's scintillating personality, which will be brought to life here in all of its manifold facets. In the case of Dissonances, the Constanze Quartet, the sound artist Isabella Forciniti and the actor Julienne Pfeil will be working together on an example of contemporary performance art that will provide audiences with an intense experience that merges lies and truth, friendship and enmity with music by Mozart, Salieri and others. At the Oval in the EUROPARK the MoZuluArt Ensemble will be making a guest appearance and together with the Ambassade String Quartet they will combine classical and African music to create a coherent, thrilling whole. And audiences can also count on another appearance by the Serenata Mexicana, which has already become a tradition at the Mozart Week. Together with Los Mariachis Negros, intendant Rolando Villazón will be serenading Mozart in the Mozartplatz on the occasion of his birthday on 27 January.

The 2024 Mozart Week also sees a continuation of its ongoing project with the Columbian Iberacademy Medellín, whose young members from Latin America will once again be accompanying events at the Festival, including the culinary Mozart experience at the Stiegl-Keller ("Knödel Amadé Mozart"), several of our talks and the screenings of *Amadeus* at the Mozartkino. The ensemble's nineteen clarinettists will also be giving a concert at which they will pay tribute to Mozart's love of this instrument and its mellifluous sonorities.

The 2024 Mozart Week programme includes some sixty events and is rounded off by talks with artists and experts. Among the films that will be shown at the Mozart Audio-Visual Collection are live concert recordings and feature films such as the 2022 *The Magic Flute*, a modern reworking of the fairytale with an all-star cast. There will additionally be guided tours of the treasures of the Mozarteum Foundation, including the autographs that are normally not accessible to the general public and that include priceless letters in Mozart's own hand.

Venues
Mozarteum Foundation, Great Hall: 28 Schwarzstrasse
Mozarteum Foundation, Viennese Hall: 26 Schwarzstrasse
The Mozart Residence, Tanzmeistersaal and the Mozart Audio-Visual Collection: 8 Makartplatz
Großes Festspielhaus, Felsenreitschule: 1 Hofstallgasse
Salzburg Landestheater: 22 Schwarzstrasse
Salzburg Marionette Theatre: 24 Schwarzstrasse
OVAL – Die Bühne im EUROPARK: 1 Europastrassse
DomQuartier Salzburg, Rittersaal at the Residenz: 1a Domplatz
Mozartkino: 33 Kaigasse
Stiegl-Keller: 10 Festungsgasse

For further information, please visit https://mozarteum.at/en/mozart-week#info

For press photographs that may be used free of charge, please visit
https://mozarteum.at/en/press-releases#info

Information about tickets: Tickets may be reserved with immediate effect and can be bought in the usual way from 1 July 2023.

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NEW: For concertgoers under thirty who are currently in further education, individual tickets are available at € 20. For all other young concertgoers under the age of thirty, tickets are available at 50% off the marked price. These offers apply only to selected events and may depend on availability.

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Biography of Rolando Villazón
Rolando Villazón is one of the leading and most popular artists of the present day thanks not only to his thrilling appearances in the world's most famous opera houses and concert halls but also to his unique versatility. In addition to his career onstage he is also known as a director, writer, radio and television presenter and the artistic director of the International Mozarteum Foundation and intendant of the Mozart Week. Rolando Villazón was born in Mexico City in 1972 and studied music at the National Conservatory of his native country before joining the Young Artist Programs at the Pittsburgh and San Francisco Operas. He first came to international attention in 1999 when he won multiple awards at that year's Operalia Competition, leading to numerous successful debuts in several leading theatres, all of which confirmed his exceptional status as one of the world's most gifted artists. Since then he has been a regular visitor to every major opera house. He made his debut as a director at Lyon in 2011 and since then has established a reputation as a director whose work has been seen at the Baden-Baden Festspielhaus, the Deutsche Oper in Berlin, the Deutsche Oper am Rhein in Düsseldorf, the Théâtre des Champs-Élysées in Paris, the Vienna Volksoper and elsewhere. He has been an exclusive Deutsche Grammophon artist since 2007 and his recordings, which have so far sold over two million copies worldwide, have received numerous awards. Having chosen to settle in France, he is now a Chevalier de l'Ordre des Arts et des Lettres. Rolando Villazón is an ambassador of Red Noses Clown Doctors International and a member of the Collège de Pataphysique in Paris. He has published three novels, *Malabares* (2013), which has been translated into French and German, *Paladas de sombra contra la oscuridad* (2017), which is also available in German, and *Amadeus auf dem Fahrrad* (2020), which has subsequently appeared in Spanish and French. He was appointed an ambassador of the International Mozarteum Foundation in 2017. Since 2019 he has been the intendant of the Mozart Week, which is widely regarded as the world's most important Mozart festival. He will continue in this post until 2028. In July 2021 Rolando Villazón was appointed artistic director of the Mozarteum Foundation, at which point he assumed overall responsibility not only for the Mozart Week but also for the Foundation's concert schedule and for all of its other artistic activities.

International Mozarteum Foundation
Wolfgang Amadé Mozart has been fascinating people all over the world for more than 250 years, a fascination due both to his music and to his personality. The International Mozarteum Foundation is the world's leading institution in terms of preserving and disseminating this priceless cultural legacy, introducing the multiple facets of Mozart's life and works to the world with the aim of making them more accessible to people of all generations all over the world in both analogue and digital formats. The Salzburg Mozarteum Foundation was established in 1880 by a group of local citizens, but its roots can be traced back to the Cathedral Music Association and Mozarteum that had existed since 1841. As a non-profit-making organization, it oversees initiatives in the three key areas of concerts, curatorship and scholarship, while building a bridge between the preservation of a long-standing tradition and contemporary culture, its aim being to create shifting perspectives and provide new ways of thinking in our engagement with Mozart.

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Concerts
The Mozarteum Foundation has organized a Mozart Week at around the time of Mozart's birthday on 27 January every year since 1956. In the process it has become the leading international Mozart festival. Each January the world's most distinguished Mozartians as well as major orchestras and ensembles come to Salzburg for the first festival of the calendar year. Rolando Villazón has been responsible for planning the Mozart Week since 2019. Since 2021 he has assumed overall artistic control of the Mozarteum Foundation, in which capacity he is in charge of the whole of the concert season, which showcases major figures from the world of classical music and established stars of the younger generation, all of whom appear in a variety of special formats.

Museums
The Mozart museums comprise the house in which Mozart was born and the property in which the family later lived. Each year they draw hundreds of thousands of visitors to Salzburg from all over the world. With its striking yellow façade, the famous building in the Getreidegasse where Mozart was born is more than just the birthplace of the greatest musical genius that the world has ever seen, it is also an innovative museum that enables visitors to experience unique original documents in a contemporary form. Nowhere else in the world is it possible to come closer to Mozart than here. The house where the Mozarts later lived houses specialist exhibitions centred around the members of the Mozart family and sheds light on his oeuvre from various different angles.

Research
Research at the Mozarteum Foundation combines tradition and innovation and sees itself as a living centre of current research on Mozart, while also building up its collections. Mozart's widow, Constanze, as well as their two sons endowed the Association with the bulk of its items of memorabilia, with the result that the Mozarteum Foundation now owns the world's largest collection of original letters, portraits and instruments that formerly belonged to the Mozart family. The Bibliotheca Mozartiana is the world's largest Mozart library. The Digital Mozart Edition (DME) ensures that Mozart's oeuvre is available to everyone with access to the internet. It presents Mozart's musical works in digital formats and is also working on editions of letters, documents and librettos as well as providing further information about the works, their sources, their transmission and their reception. The Mozart Audio-Visual Collection is the largest specialist archive on Mozart with 33,000 audio titles and 4,000 videos.

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